
GUNTHER'S

AUTHENTIC

BIG BAND 'N' BACH



H&H

The Handel & Haydn Society with
Gunther Schuller's Repertory Jazz Orchestra



Join H&H for the 1996-97 Celebration Season!

The Symphony Series at Symphony Hall

A ROYAL CELEBRATION

Friday, October 18, 1996 at 8pm and
Sunday, October 20 at 3pm
Christopher Hogwood, conductor
Haydn: Symphony No. 85, "La reine"
Mozart: Mass in C Major,
K. 317, "Coronation"

HANDEL: MESSIAH

December 6, 7, and 8
Jane Glover, conductor
H&H's 143rd annual production, in the
1751 version.

MUSIC FROM THE COURT OF FREDERICK THE GREAT

Friday, January 17, 1997 at 8pm and
Sunday, January 19 at 3pm
Christopher Krueger, director & flute soloist
J.S. Bach: Brandenburg Concerto No. 1
C.P.E. Bach: Concerto in G for
Flute and Strings

CLASSICAL VALENTINE

Friday, February 14 at 8pm and
Sunday, February 16 at 3pm
Andrew Parrott, conductor
Mozart: Violin Concerto in G Major, K. 216
Overture to *The Marriage of Figaro*, K. 492
Beethoven: Symphony No. 2

BACH: EASTER ORATORIO

Friday, March 21 at 8pm and
Sunday, March 23 at 3pm
Christopher Hogwood, conductor
Sanford Sylvan, baritone

SCHUBERT/BRAHMS ANNIVERSARY

Friday, May 2 at 8pm and
Sunday, May 4 at 3pm
Christopher Hogwood, conductor
Schubert: Symphony No. 5 in B flat, D485
Brahms: Serenade No. 1 in D Major, op. 11
Mendelssohn: Overture to *A Midsummer
Night's Dream*, op. 21

The Ensemble Series at Jordan Hall at New England Conservatory John Finney, director

BACH: CHRISTMAS ORATORIO

An innovative two-part performance of J.S.
Bach's festive cantatas.
Sunday, December 22 at 3pm
Jauchzet, frohlocket
Und es waren Hirten
Herrlicher des Himmels
Sunday, December 22 at 7pm
Fallt mit Danken
Ehre sei dir, Gott
Herr, wenn die stolzen Feinde schnauben

MOZART: SPARROW-MASS

Friday, January 31 at 8pm
Mozart: Quartet in G Minor for Violin, Viola,
Cello, and Fortepiano, K. 478
Missa Brevis in C, K. 220, "Sparrow-Mass"

SCHUBERT/BRAHMS VOCAL ENSEMBLE

Friday, April 11 at 8pm
Schubert: "Mirjams Siegesgesang," D. 942
("Miriam's Song of Triumph")
Brahms: *Liebeslieder*

For information on subscriptions, call the H&H box office at (617) 266-3605.



Handel & Haydn Society
Christopher Hogwood, Artistic Director

Sunday, June 16, 1996 at 2:00 p.m. and Monday, June 17 at 8:00 p.m.
Symphony Hall, Boston

Handel & Haydn Society Orchestra, Daniel Stepner directing
Gunther Schuller's Repertory Jazz Orchestra

Concerto Grosso in D Minor, op. 3, no. II, RV 565

Antonio Vivaldi

Allegro

(1678–1741)

Largo e spiccato

Allegro

Daniel Stepner and Linda Quan, violins; Myron Lutzke, cello

Jazz masterpieces from the big bands of Duke Ellington,
Jimmie Lunceford, Count Basie, Benny Goodman, and Woody Herman.

Concerto for Recorder and Flute in E Minor

Georg Philipp Telemann

Largo

(1681–1767)

Allegro

Largo

Presto

Stephen Hammer, recorder; Christopher Krueger, Flute

—INTERMISSION—

Big Band jazz selections

Concerto for Oboe and Violin in C Minor

Johann Sebastian Bach

(reconstructed from BWV 1060)

(1685–1750)

Allegro

Adagio

Allegro

Stephen Hammer, oboe; Daniel Stepner, violin

Big Band jazz selections

GUNTHER SCHULLER'S REPERTORY JAZZ ORCHESTRA

TRUMPETS

Greg Gisbert
Herb Pomeroy
Dave Ballou
Ken Cervenka

REEDS

Dave Chapman, alto saxophone and clarinet
Ed Jackson, alto saxophone
John LaPorta, tenor saxophone and clarinet
Loren Schoenberg, tenor saxophone and clarinet
Jay Branford, baritone saxophone

TROMBONES

Wayne Andre
Russell Jewell
Jeff Galindo

RHYTHM SECTION

Tim Ray, piano
James Chirillo, guitar
Dave Clark, bass
George Schuller, drums

HANDEL & HAYDN SOCIETY ORCHESTRA

VIOLIN I

Daniel Stepner,
concertmaster
Jane Starkman
Judith Eissenberg
Kinloch Earle
Dianne Pettipaw
Mark Meaulieu

VIOLIN II

Linda Quan*
Lena Wong
Barbara Englesberg
Anne-Marie Chubet
Elizabeth Field
Julie McKenzie

VIOLA

David Miller*
Laura Jeppesen
Patrick Jordan
Barbara Wright

CELLO

Myron Lutzke*
Phoebe Carrai
Alice Robbins

BASS

Anne Trout*
Amelia Peabody chair
Louise Koby

HARPSICHORD

John Gibbons

FLUTE

Christopher Krueger

OBOE/RECORDER

Stephen Hammer
chair funded in part by
Dr. Michael Fisher
Sandler

* *principal*

GUNTHER SCHULLER

Gunther Schuller has developed a musical career that ranges from composing and conducting to his extensive work as an educator, jazz historian, administrator, music publisher, record producer, and author. In 1943, at the age of seventeen, Mr. Schuller was principal French horn with the Cincinnati Symphony, and two years later was appointed to a similar position with the Metropolitan Opera Orchestra. In 1959 he gave up performing to devote himself primarily to composition. As a conductor, he now travels throughout the world, leading major ensembles in a widely varied repertory, including for the past four decades in authentic recreations of hundreds of jazz masterworks. As an educator, he taught at the Manhattan School of Music and Yale University before being appointed President of the New England Conservatory of Music, in which post he served from 1967-77. He also taught for twenty-two years at the famed Tanglewood Berkshire Music Center, and served the last ten years as Artistic Director. Mr. Schuller has written dozens of essays and four books, with a forthcoming volume on the art of conducting, entitled *The Compleat Conductor*, due out this fall. Among other awards, he has received the Pulitzer Prize (1994), two Guggenheim fellowships, the Darius Milhaud Award, and numerous honorary degrees. Additionally, he was granted a coveted MacArthur Award from the MacArthur Foundation in 1991, and in 1994 both Musical America and *Downbeat Magazine* named Mr. Schuller Composer of the Year.

DANIEL STEPNER

Daniel Stepner has been concertmaster of the Handel & Haydn Society for ten years. He is a member of the Lydian String Quartet and the Boston Museum Trio, and Artistic Director of the Aston Magna Festival, a summer concert series of early music in the Berkshires. He has given numerous solo recitals of music from 1610 to the present, and has recorded chamber and solo music of Vivaldi, Buxtehude, Marais, Bach, Telemann, Rameau, Haydn, Mozart, Schubert, Fauré, Charles Ives, Irving Fine, William Schuman, John Harbison, Lee Hyla, and Leo Ornstein. Mr. Stepner studied in Chicago with Steven Staryk, in France with Nadia Boulanger, and at Yale with Broadus Erle. He has taught at the New England Conservatory, the Eastman School, the Longy School, and presently coaches student ensembles at Brandeis and Harvard Universities.

Handel & Haydn Society
Christopher Hogwood, Artistic Director



Horticultural Hall, 300 Massachusetts Avenue,
Boston, Massachusetts 02115
(617) 262-1815 • FAX (617) 266-4217 • handlhaydn@aol.com

STEPHEN HAMMER

Stephen Hammer is principal oboe of the H&H orchestra, the Boston Early Music Festival orchestra, Concert Royal, and several other groups. He is also a founding member of the Bach Ensemble and the Amadeus Winds, and has been soloist with the Academy of Ancient Music, the Metropolitan Opera, and at the City of London, Bruges, and Mostly Mozart Festivals. He is featured on more than sixty recordings of solo, chamber, and orchestral music on the Decca L'Oiseau-Lyre, EMI, and Sony labels, among many others. Mr. Hammer teaches at Boston University, the Mannes College of Music, the Aston Magna Academies, Oberlin Baroque Performance Institute, and the Brixen (Italy) *Musik im Kirche* institute. He collaborates with both Jonathan Bosworth and Philip Levin in building replicas of historical double-reed instruments, and also performs and creates sounds for the Yamaha WX7 wind synthesizer. A former Boston resident, he now lives in Piermont, New York.

CHRISTOPHER KRUEGER

Well-known as a performer on both modern and historical instruments, Christopher Krueger is a graduate of the New England Conservatory of Music where he was a student of James Pappoutsakis. He is principal flutist with H&H, the Bach Ensemble, the Aulos Ensemble, the New Hampshire Symphony, and Boston Baroque. Mr. Krueger has been featured as soloist on the Great Performers Series of Lincoln Center and the Mostly Mozart, City of London, Lufthansa, and Philadelphia Bach festivals, as well as at Tanglewood and Ravinia. Mr. Krueger has also performed with such diverse groups as the Drottningholm Theater Orchestra, the Orpheus Chamber Orchestra, and the Boston Symphony Orchestra. In addition to serving on the faculties of the New England Conservatory, Boston University, Wellesley College, and the Longy School of Music, Mr. Krueger has given master classes and lectures throughout the United States and Europe, and teaches at Oberlin's Baroque Performance Institute and the Akademie für Alte Musik in Brixen, Italy.

LINDA QUAN

Linda Quan is a native of Los Angeles, where she studied violin with Joachim Chassman, and later received her Bachelor and Master degrees in Music at the Juilliard School with Joseph Fuchs. Extremely active in the field of original-instrument performance, she is a founding member of the Aulos Ensemble and the Classical Quartet. In addition to H&H, she has regularly appeared as a principal player and soloist with Smithsonian Chamber Players, Mostly Mozart Period Instrument Orchestra, Aston Magna, and the Boston Early Music Festival Orchestra, among others. Ms. Quan is also involved in new music, and was a founding member of the Atlantic String Quartet. She regularly performs and records with such groups as the New York New Music Ensemble and the Composers' Conference at Wellesley College. She is on the faculty of Vassar College, and has led workshops in both old and new music performance practice at universities throughout America and Europe. She has recorded for such labels as Harmonia Mundi, Smithsonian, and CRI.

MYRON LUTZKE

Myron Lutzke is well known to audiences as a performer on both period and modern cello. He was a student at Brandeis University and a graduate of the Juilliard School, where he was a student of Leonard Rose and Harvey Shapiro. He now serves as the principal cellist of several orchestras, including H&H, the Orchestra of St. Luke's, and the Boston Early Music Festival Orchestra. He is a member of such chamber ensembles as St. Luke's Chamber Ensemble, the Aulos Ensemble, the Bach Ensemble, and the Mozartean Players. For the last fourteen summers, Mr. Lutzke has been an artist-in-residence at the Caramoor Festival and has appeared there as soloist, as well as at Ravinia, Tanglewood, and the Mostly Mozart Festival. He performs regularly with Aston Magna, and was a faculty member at their academy. Presently, he is on the faculties of the Mannes College of Music in New York and the Akademie für Alte Musik in Brixen, Italy, where he teaches Baroque cello and performance practice. He has recorded for such labels as Decca, Sony, Deutsche Grammophon, and several others.

THE HANDEL & HAYDN SOCIETY

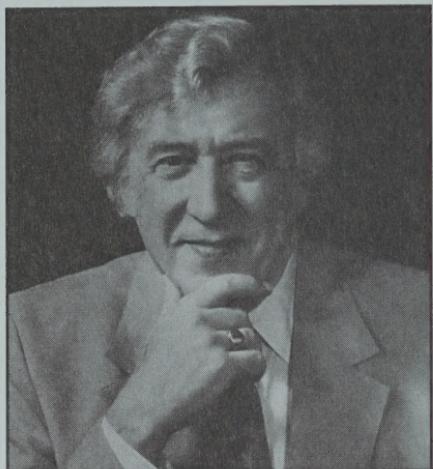
The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is an American leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed. H&H's collaboration with Gunther Schuller naturally follows previous innovative performances involving jazz greats Dave Brubeck, The Modern Jazz Quartet, and Keith Jarrett; dance with Mark Morris and the Mark Morris Dance Group, Catherine Turocy, and NY Baroque Dance Company; and drama with Claire Bloom.

Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B-Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts.

H&H's Ensemble Series, under the direction of John Finney, offers concerts at Jordan Hall at New England Conservatory. Previously known as the Chamber Series, it was formed in 1988 to showcase the talents of H&H singers and instrumentalists in small ensembles and intimate performance spaces. The series is characterized by its wide-ranging repertoire that spans several centuries and countries.

A RAPPROCHEMENT BETWEEN BAROQUE AND JAZZ

Gunther Schuller



Although the commonalities between American jazz and European baroque music are hardly “news” nowadays—they have been often written about and discussed ever since the 1930s—it is a rare experience to hear the two musics played on the same program. Sounding totally different and using an entirely different instrumentation, the two styles—idioms, concepts, musical languages (choose your own word)—nonetheless have (and quite by accident) a number of striking similarities. I say “by accident” in that there was no conscious, intentional imitation or

adaptation by jazz of baroque concepts and practices. Indeed, early jazz musicians would never even have heard of baroque music, let alone known its musical and stylistic content. But curiously, in that jazz is a cultural hybrid developed primarily out of West African musical antecedents blended with a few European nineteenth-century (not eighteenth century!) elements, certain of its traditions happen to coincide with analogous ones in baroque.

The most striking affinity between baroque and jazz concepts is that both musics are inherently involved with improvisation, with ornamentation and embellishment, with paraphrase—that is, with a certain spontaneous, personalized rendering of the music, which is quite different from the more strict, precise reading of post-baroque, nineteenth-century classical music. It should be remembered that improvisation and ornamentation disappeared completely in the nineteenth century, and as a result (except for a few organists), musicians lost the skills of embellishment, let alone outright improvisation.

In both baroque and jazz (at least conventional jazz), there is, of course, a given basic text—a musical, structural frame—on which the ornamentations and/or improvisations are based. This in turn requires of the performers a fairly complex set of skills, both technical and creative, which follows certain clearly defined rules of behavior and traditions. So it was that the new phenomenon of jazz brought improvisation and creative spontaneity back to music after a century-long hiatus.

The other fundamental link between baroque and jazz practices is in the realm of form and structure. What in jazz is called a “chorus,” usually a certain twelve-, sixteen-, or thirty-two-bar structure incorporating a particular chord or harmonic

progression, is in practice the same as one of the most prominent of baroque forms: the *passacaglia* or *chaconne*. In both disciplines the result is essentially a variational procedure. A series of choruses in jazz, whether improvised or arranged and composed, is in effect a series of variations on a ground, analogous to the variations to which a *passacaglia* or *chaconne* theme is subjected.

While today these two traditions, one developed in the seventeenth and eighteenth centuries, the other born in the twentieth century, are of necessity still performed by discrete groups of musicians, I foresee the day—not so far off, perhaps—when there will be musicians capable of operating equally creatively and authentically in both traditions. In this ecumenical and holistic sense, this concert is perhaps a first step towards achieving that goal and dream. ☀

ABOUT HISTORICALLY-INFORMED PERFORMANCE

The H&H orchestral sections of *Gunther's Authentic Big Band 'N' Bach* are examples of a historically-informed performance, or "HIP" as it is known. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, innovative musical thinkers in the 1970s raised intriguing questions such as: "If the piano was not available to Bach in his time, why do we use it now when performing his works?" What HIP performances offer audiences is a chance to hear the music of Baroque and Classical composers, using the instruments and performance techniques available in their time.

Since 1986 when Christopher Hogwood became Artistic Director, the Handel & Haydn Society has been presenting historically informed performances on period instruments, and under his guidance, has formed one of the nation's most respected period orchestras. Several of the instruments in the H&H orchestra were actually built in the Baroque period; others are replicas designed after specific Baroque models.

It takes more than period instruments to create a HIP performance. H&H concerts use the most up-to-date scholarship, often through newly-edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics. Christopher Hogwood explains that the difference between music played on original and on modern instruments can be understood only from listening. "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. The sensation is one that must be experienced. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours." ☀

THE



OASIS 99.5 FM

Smooth Jazz



Concerts at Copley

FREE smooth jazz concert series at Copley Square

June 20

Richard Elliot

Part of the Boston Globe Jazz Festival - Former member of Tower of Power, tenor saxophonist Richard Elliot has just released his ninth album "City Speak" and is a defining voice along the landscape of contemporary jazz and instrumental music.



June 27

George Jinda's Special EFX

Warm, romantic hybrid of jazz, rock and world music, Special EFX is anchored by George Jinda, featuring bongos, woodblocks, timbales, chimes and other exotic percussion instruments.



July 11

Avenue Blue Featuring Jeff Golub with special guest Brian Culbertson

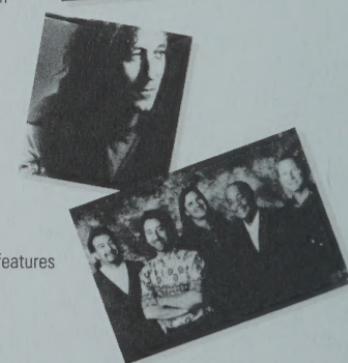
Wind down your work day with the *Oasis 99.5 Smooth Jazz Concert Series* at Copley Square Park. The **FREE** after work concerts will feature national jazz acts on selected Thursdays in June, July and August! **All concerts begin at 5:30PM.**



July 25

Pieces of a Dream

Versatile 5 piece jazz band whose music encompasses funk, urban contemporary and traditional jazz.



August 8

Jeff Lorber

A joyful blend of funk, melody, R&B, rock and electric jazz, Jeff Lorber's music serves as a prototype for the New Adult Contemporary and Contemporary Jazz genre.

August 22

Fattburger

San Diego's premier jazz fusion group whose latest album "Livin' Large" features a dash of Hip Hop and Acid Jazz added to the classic Fattburger recipe.



Proceeds from the sale of this evening's "Challenge Seats" support H&H's Educational Outreach Program, and provides music education and enrichment to more than 5,000 children in 45 public schools. We are grateful to the following individuals, corporations, and foundations for their generous support of these programs this year:



Jesse B. Cox Charitable Trust

Stratford Foundation

Fedelity Foundation

Ann & Gordon Getty Foundation

John Hancock Mutual Life Insurance Company

Parthenon Group

Mabel Louise Riley Foundation

State Street Bank & Trust Company



Addison Wesley Publishing Company

Analog Devices

Arthur D. Little, Inc.

Bank of Boston/The Private Bank

The Boston Company

The Boston Globe Foundation

Boston Private Bank & Trust Company

Clipper Ship Foundation, Inc.

The Clowes Fund, Inc.

Community Music Center

Jane B. Cook Charitable Trust

Coopers & Lybrand

Deluxe Corporation

Charles Stark Draper Laboratories

Eaton Foundation

Mr. Simon Eccles

Ernst & Young

The Gillette Company

Harcourt General Charitable Foundation

Houghton Mifflin Company

Raymond E. Lee Foundation

Mr. & Mrs. George D. Levy

Liberty Mutual Group

Little, Brown & Company

Loomis, Sayles & Company

The Millipore Foundation

Dr. Josephine Murray

New England Conservatory

Bessie Pappas Charitable Foundation

Dr. Winifred Parker

Polaroid Foundation

Price Waterhouse

Putnam Investments

A.C. Ratschesky Foundation

Raytheon Company

Schrafft Charitable Trust

Shawmut Bank

Mr. & Mrs. Stephen A. Shaughnessy

Shaw's Supermarkets

Seth Sprague Educational and Charitable Foundation

Abbot & Dorothy H. Stevens Foundation

Stride Rite Charitable Foundation

Sun Life of Canada

Talbots

Thermo Electron

TJX Foundation

Janet & Dean Whitla

The Wood Family Foundation

YOU DON'T HAVE TO PLAY AN INSTRUMENT TO PLAY A PART!

Become a corporate member of the Handel & Haydn Society!

We have some great ways to thank you.

YOUR BUSINESS CAN PLAY A PART. CALL ROBIN YORKS AT (617) 262-1815.

Here are five reasons why we're America's choice to Italy.

Alitalia



Only Alitalia offers so many weekly nonstops to Italy.

Whether you're leaving from New York, Boston, Chicago, Miami or Los Angeles, you'll find an Alitalia flight to Italy that's right for you. You'll fly in one of our spacious nonstop widebodies, so your trip will be comfortable and relaxing. And on every flight, you'll enjoy the warmth and hospitality Alitalia is famous for. If your travel plans take you beyond Italy, Alitalia can handle that too. From Italy, we can fly you to 106 cities in 54 countries around the world. We're also a participant in the mileage programs of Continental and USAir. Call your travel agent or Alitalia today, at **1-800-223-5730** and find out why Alitalia is America's choice to Italy.

Alitalia

H&H ADMINISTRATION

Christopher Hogwood, *Artistic Director*

John Finney, *Associate Conductor and Chorusmaster*

Mary A. Deissler, *Executive Director*

Janet M. Bailey, *General Manager*

Robin L. Baker, *Director of Educational Activities*

Beth K. Brooker, *Marketing Assistant*

Cynthia Colantuono, *Box Office Assistant*

Debra A. Cole, *Director of Finance*

Elizabeth M. Flanagan, *Intern*

Donna Huron, *Director of Capital Campaign and Special Projects*

Michael E. Jendrysik, *Director of Annual Giving*

Jesse Levine, *Music Librarian and Production Manager*

Julianne D. Lovell, *Box Office Manager*

Stephen Pixley, *Audience Development Manager*

Anne Quattlebaum, *Executive Assistant*

Keiko Sekino, *Intern*

Richard Shaughnessy, *Personnel Manager*

Sarah A. Traniello, *Development Intern*

Yioichi Udagawa, *Rehearsal Assistant*

Thomas L. Vignieri, *Artistic Administrator*

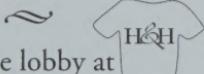
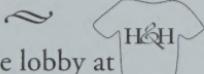
Robin Yorks, *Director of Major Giving*

Marc Young, *Telemarketing Manager*

Hill & Barlow, *Of Counsel*

DO YOUR FATHER'S DAY SHOPPING AT THE H&H BOUTIQUE!

*featuring a selection
of mugs, t-shirts, and more!*

 
in the lobby at 
this performance, or at
the H&H office,
Horticultural Hall,
(across from Symphony Hall),
300 Massachusetts Avenue,
Boston

*Picture yourself
at H&H...*

Stop by our table
displaying the distinctive
portraiture of
photographer Roger
Pélissier. Sign up for a
portrait session and you
pay only half price! Entire
amount donated to H&H
education programs!

**A FINE IDEA FOR
FATHER'S DAY!**

© 1991 British Airways



Express yourself.

The British Airways Concorde saves you three hours and 15 minutes between New York and London. See your travel agent or call British Airways at 1-800-AIRWAYS and discover that when it comes to saving time, Concorde delivers.

BRITISH AIRWAYS

The world's favourite airline.®



Italian Food of Distinction

"★★★"
Boston Globe

Winner of 1992 Chefs of America Award

Zagat's Guide "Top Newcomer in the City of Boston 1992"

Open Monday through Saturday for lunch and dinner

Valet parking available

560 Tremont Street, Boston 617 • 338 • 8070

ars libri, ltd.

rare art books

560 Harrison Avenue
Boston, MA 02118
tel: 617.357.5212
fax: 617.338.5763

Monday to Friday 9 to 6
Saturday 11 to 5

News & noise overload?

Give yourself time for classical.



New England's #1 choice for classical music
24 hours a day